



VOL. I.

NEW YORK, SATURDAY, APRIL 10, 1880.

NO. 10.

On the History of Musical Pitch.BY ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.
[CONTINUED.]

Art. 15. *The optical Method*, invented by Prof. Herbert McLeod and Lieut. R. G. Clarke, R. E., and described in the "Proceedings of the Royal Society," for January, 1879 (vol. 28, p. 291), consists in viewing white lines, on a rotating cylinder, through the shadow of a constantly vibrating fork. The result is apparently a dark wave, which remains stationary when the V of the fork is the same as the number of white lines which pass before the eye in a second. For effecting this, and counting the lines that pass, there are elaborate contrivances. The machine is very difficult to manipulate, but, probably, extremely accurate in result. It will be seen that I am greatly indebted to it for several measures of vital importance to my investigations.

Art 16. *The Electrographic Method* was invented by Professor A. Mayer, of Stevens Institute, Hoboken, New Jersey, U. S., who is preparing for publishing it in all its details. In this method, a camphor-smoked paper on a metallic rotating cylinder is inscribed with a wave-curve by an aluminium point fastened to one prong of a large fork, through which a powerful induction coil, actuated by a seconds' pendulum, throws a spark, which burns a single hole in the paper precisely every two seconds. By counting the sinuosities in the wave-curve between these holes the V is determined. The difference of pressure of the aluminium point makes no difference in the rate of vibration. The flattening caused by the point is ascertained by beats. This instrument is, of course, expensive, and difficult to adjust, and is applicable only to large tuning-forks, the V of which it determines with great exactness. As will be seen, I have been greatly indebted to Professor Mayer for several measures of pitch taken by this instrument, but they could not be completed till March 1, and hence must be communicated hereafter.

Art 17. *Musical Beats*.—When two musical notes of very nearly the same pitch are sounded together they produce beats, or loudnesses separated by silences, which, under ordinary circumstances, occur exactly as many times in a second as the V of one note exceeds the V of the other. The number of beats in a second can be counted easily when it lies between 2 and 5. Beyond 5 beats in a second there is considerable difficulty, arising from the rapidity of the loudnesses, and, after 6 beats in a second, the result can not be depended on. Below 2 beats in a second there is also a difficulty, arising from the length of time occupied by each loudness. After 1 beat in a second the result can seldom be depended on. If, then, we know the exact interval between two notes, we can, by interposing forks and counting the beats, determine the exact V of each note. In particular, if the notes form an Octave, the beats in a second between them is the V of the lower note.⁷

⁷ *Determining Pitch by Beats*.—Let the V of two notes be M and N, where M is greater than N, and let the ratio M and N be known, so that $mM = nN$. Let the sum of the beats in a second made by the interposed forks with the extreme notes and each other be b . Then $M - N = b$. These two equations give $(m - n)N = nb$, and $(m - n)M = mb$. If M is the octave of N, then $m = 2$ and $n = 1$, and hence $N = b$. Suppose that we do not know the ratio M : N exactly, but know that it is nearly that of $m : n$, and also whether M is too

Sauveur, 1713, used beats of organ-pipes (see A 406.6 in Table I.), and his experiments were successfully repeated by M. Cavallé-Coll (Association Scientifique de France, Bulletin Heb., No. 81, August 16, 1868, p. 126), but they were difficult and uncertain; and the organ-pipe varies too much with temperature to make it useful for measuring the pitches of other notes. Sarty (see A 436 in Table I.) complicated the matter more by using a monochord in addition, and his result is very uncertain. About 1865 Henry Willis, the well-known organ-builder, also made a number of very careful experiments with organ-pipes, tuned by a slide or a slot, and actuated by bellows of constant pressure, of his own construction, with a view of determining difference of pitch by beats.

Art. 18. *Tuning-fork Tonometer*.—If two tuning-forks, making an Octave with each other, very nearly, but not exactly, be held over a resonance jar, tuned to the higher by pouring in water, beats are heard, and may be counted for from 10 to 20 seconds, between the precise Octave of the lower fork and its approximate Octave, while the low note itself is practically inaudible. If, then, a number of tuning-forks be interposed between the two, beating roughly four times in a second, two and two, and, after having rested sufficiently for their pitches to become permanent, are accurately counted, the V of the lower fork, and hence that of all the intermediate forks, can be determined. For verification, it is best to carry the series to at least a dozen forks beyond the Octave. The forks should be good, beating at least 45 seconds audibly with each other, and furnished with wooden handles, but not screwed on to a resonance box. The difficulty is in counting with sufficient accuracy, for if the lower fork be about V 256, there will be 64 sets of beats to an Octave, and an error of .01 beat per second would make the serious error of V 0.64 in determining the pitch of the lower note.

The invention of this tonometer is due to Johann Heinrich Scheibler (born November 11, 1777, died November 20, 1837), a silk manufacturer, of Crefeld, in Germany. His account of his method and mode of measurement, and the details of his tonometer of 52 forks, from A 219 2-3 to A 439 1-3, at 69° F., is given in his pamphlet, "The Physical and Musical Tonometer" (*Der Physikalische und Musikalische Tonomesser*, Essen bei Badeker, 1834, pp. 80, and plates). His method was much more laborious than that here suggested, but his counting seems to have been wonderfully perfect. These 52 forks have disappeared since Scheibler's death, and all efforts I have made to discover them, with the help of Herr Amels and Scheibler's existing descendants (to whom I am much indebted) have hitherto failed. But a tonometer of 56 forks, which belonged, at least, to Scheibler, if it was not made by him, still exists, only there are no records of its having been counted by Scheibler. It was inherited by Scheibler's daughter, Madame M. E. L. de

sharp or too flat, and have observed that the sum of the beats in a second of the forks interposed between M and N is c ; then 1, if M is too sharp, we have $mM - nN = c$, and $M - N = b$, whence $(m - n)N = nb - c$ ($m - n)M = mb - c$; and 2, if M is too flat we have $mM - nN = -c$ and $M - N = b$, whence $(m - n)M = mb + c$ ($m - n)N = nb + c$. The easiest and most important case is when M is nearly the octave of N, and hence $m = 2$, $n = 1$. Then in the first case $M = 2b - c$, $N = b - c$, and in the second case $M = 2b + c$, $N = b + c$.

Greiff (died September 4, 1854), and then by her son, Herr Aurel de Greiff, who gave it on a long loan to Herr Jean Amels, then of Crefeld, and now of No. 78 Newgate street, London, silk merchant and musician, none of Scheibler's family caring for music. Herr Amels has kindly allowed me to have the use of this tonometer since May 10, 1879, to the present time, and I am able to show it you this evening.

It was believed that this tonometer proceeded by 4 beats in a second, from 4 A 220 to 2 A 440. A very careful count showed me that only 32 out of the 55 sets of beats were 4 in a second, and that the others varied from 38 to 42 beats in 10 seconds. The best sum of all the beats that I could obtain was 219.27 in a second, which should, therefore, be the V in the lowest fork at 69° Fahr., the mean temperature used by Scheibler. It struck me then, as possible, that the extreme forks were really of the same pitch as those of the 52-fork tonometer, namely, V 219.6 2-3 and 439.1-3. On that supposition I had made the trifling error of V 0.4 in counting, and I distributed this among 20 of the 23 sets of beats, which were not exactly 4 in a second. Then I reduced the whole to 59° Fahr., and obtained the following result:

SCHEIBLER'S 56-FORK TONOMETER AT 59° FAHR.

| No. of Fork. | Formerly presumed pitch. | Ellis' count. | Octaves of Ellis'. | No. of Fork. | Formerly presumed pitch. | Ellis' count. | Octaves of Ellis'. |
|--------------|--------------------------|---------------|--------------------|--------------|--------------------------|---------------|--------------------|
| 1 | 440 | 439.54 | 879.08 | 29 | 328 | 327.62 | 655.24 |
| 2 | 436 | 435.74 | 871.48 | 30 | 324 | 323.61 | 647.22 |
| 3 | 432 | 431.84 | 863.68 | 31 | 320 | 319.54 | 639.08 |
| 4 | 428 | 427.96 | 855.92 | 32 | 316 | 315.54 | 631.08 |
| 5 | 424 | 423.96 | 847.92 | 33 | 312 | 311.54 | 623.08 |
| 6 | 420 | 419.96 | 839.92 | 34 | 308 | 307.54 | 615.08 |
| 7 | 416 | 415.74 | 831.48 | 35 | 304 | 303.61 | 607.22 |
| 8 | 412 | 411.74 | 823.48 | 36 | 300 | 299.39 | 598.78 |
| 9 | 408 | 407.74 | 815.48 | 37 | 296 | 295.57 | 591.14 |
| 10 | 404 | 403.77 | 807.54 | 38 | 292 | 291.70 | 583.40 |
| 11 | 400 | 399.76 | 799.52 | 39 | 288 | 287.70 | 575.40 |
| 12 | 396 | 395.79 | 791.58 | 40 | 284 | 283.70 | 567.40 |
| 13 | 392 | 391.67 | 783.34 | 41 | 280 | 279.69 | 559.38 |
| 14 | 388 | 387.57 | 775.14 | 42 | 276 | 275.69 | 551.38 |
| 15 | 384 | 383.57 | 767.14 | 43 | 272 | 271.69 | 543.38 |
| 16 | 380 | 379.60 | 759.20 | 44 | 268 | 267.77 | 535.54 |
| 17 | 376 | 375.60 | 751.20 | 45 | 264 | 263.82 | 527.64 |
| 18 | 372 | 371.68 | 743.36 | 46 | 260 | 259.81 | 519.62 |
| 19 | 368 | 367.56 | 735.12 | 47 | 256 | 255.64 | 511.28 |
| 20 | 364 | 363.63 | 727.26 | 48 | 252 | 251.67 | 503.34 |
| 21 | 360 | 359.63 | 719.26 | 49 | 248 | 247.67 | 495.34 |
| 22 | 356 | 355.63 | 711.26 | 50 | 244 | 243.67 | 487.34 |
| 23 | 352 | 351.63 | 703.26 | 51 | 240 | 239.66 | 479.32 |
| 24 | 348 | 347.63 | 695.26 | 52 | 236 | 235.69 | 471.38 |
| 25 | 344 | 343.62 | 687.24 | 53 | 232 | 231.69 | 463.38 |
| 26 | 340 | 339.62 | 679.24 | 54 | 228 | 227.77 | 455.54 |
| 27 | 336 | 335.62 | 671.24 | 55 | 224 | 223.77 | 447.54 |
| 28 | 332 | 331.62 | 663.24 | 56 | 220 | 219.77 | 439.54 |

The difficulty was now to verify my count, which had been made with great care with the help of a ship chronometer, each set of beats having been counted repeatedly for 40 seconds. But, then, I could not feel sure of being right in my count within V 0.05 or V 0.025 at most, and this left the distributed error of V 0.02 imperceptible. From this difficulty I was relieved by the kindness, first, of Professor Herbert McLeod, and, subsequently, of Professor Alfred Mayer. Both counted for me, by their instruments already described, five large French forks which I had made, and Professor McLeod also lent me four of Koenig's forks, which he had carefully measured. On measuring these by Scheibler's forks, using the values given in the preceding table, I obtained results prac-

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tically identical with those of Professor McLeod, as shown in the following table, in which all the V are reduced to 59° Fahr's. The final results by Professor Mayer have not reached me in time enough to insert in this place, but will be subsequently communicated to the Society.

| Name of Fork. | Ellis. | McLeod. |
|----------------------------|--------|---------|
| 1812, Conservatoire A..... | 439.54 | 439.55 |
| 1820, Tuileries A..... | 434.25 | 434.33 |
| 1818, Feydean A..... | 423.09 | 423.02 |
| 1789, Versailles A..... | 395.79 | 395.83 |
| Nominally. | | |
| Marloye Ut, 256..... | 255.96 | 255.98 |
| Koenig Ut, 256..... | 256.30 | 256.31 |
| " Mi, 320..... | 320.30 | 320.37 |
| " Sol, 384..... | 384.43 | 384.44 |
| " Ut, 512..... | 512.55 | 512.55 |

The extreme closeness of these results gave me perfect confidence in using this 56-fork tonometer of Scheibler for all the measurements made for this paper. My rule has been to determine the beats several times (generally 5, often 10) with each of two forks, and to take the mean of all the results. It is, therefore, probable that measures of forks which I could count for 10 seconds are not so much as V 0.1 in error.

Other tuning-fork tonometers have been made by Wölffell and Koenig, both of Paris, but I have had no opportunity of examining and comparing them. Koenig is reported to have lately invented a new and exceedingly accurate counting instrument, but I have seen no description of it as yet. The great difficulty in verifying is one of the disadvantages of the tuning fork tonometer. I have found it impossible to verify by imperfect fifths, as their beats last too short a time to be counted with any approach to sufficient accuracy.

By furnishing Valentine & Carr, of 76 Milton street, Sheffield, extensive tuning-fork makers to the music trade, with standards counted by means of this Scheibler's tonometer, as thus valued, I have enabled the public to obtain small forks, such as are usually employed for giving pitch, at moderate prices, and of great accuracy—that is, seldom or ever showing half a vibration in a second different from the number impressed on them. For those who wish to know the pitch of instruments or orchestras within the usual limits, I recommend pocket-boxes of 12 forks, either V 412 to V 456 for A or V 500 to V 544 for C. Such boxes, properly fitted, would cost, complete, about two guineas. Single forks above V 412 can be made for 3s., and below to V 256 for 4s. 6d. each. Larger forks are more expensive, 6-inch prongs costing 15s. It would be quite impossible to obtain such cheap forks elsewhere with anything like the same accuracy of pitch, and I consider it one of the principal results of my long and laborious countings that I am able to show investigators where they can obtain the tools they need. Valentine & Carr also make complete Octaves of 65 forks at similar reasonable prices, and then the operator can count for himself; they have already made two such sets.

[To be Continued.]

...It is said that Franz Liszt attended a musical matinee at Pesth recently, at which, among other things, a pianoforte piece called, "Angiolin dal Biondo Crin," was played with much success. Liszt was particularly pleased with it, and turning to his neighbor asked, "Who composed that beautiful piece?" "Franz Liszt" was the laconic answer. The abbe's face put on a look of incredulity, and it was only when the notes were shown to him that he "recognized the forgotten child of his muse."

Henri Wieniawski, the Polish violinist, is dead. Wieniawski was born in Lublin or Lubelsk, a Polish town some ninety-five miles from Warsaw, July 10, 1835. His mother was a sister of the composer Edward Wolff, who carried his young nephew, at the age of eight, to Paris. He was there admitted to the Conservatory, and was instructed on the violin by Clavel and Massart. At the age of twelve young Wieniawski carried off the first prize, and began to study harmony under Colet. He made rapid advancement, and at seventeen appeared in concert. In 1872 he came to America with Rubinstein. They appeared together in a series of concerts throughout the United States, winning unqualified praise wherever they went. In 1876 Wieniawski was made Professor at the Brussels Conservatory, but of late years his mind became greatly impaired, and he was at last consigned to a charity hospital, where he no doubt died. Wieniawski was a composer of no little rank, and he leaves many valuable works.

Daniel F. Beatty's Lawsuit.

A SUIT has just been brought against Daniel F. Beatty by the Bridgeport Organ Company to recover \$5,000, which it claims is due it for work done for him during the month of January last. It is stated that the Bridgeport Organ Company has been making organs for Mr. Beatty for a number of years under a contract, which has not yet expired. Last fall Mr. Beatty began to build his factory, which is now completed and in running order. The people who live in Washington say that he was driven into building this factory against his will, and that, as he disliked very much to be called a dealer, he had advertised himself everywhere as a manufacturer. In order to make it appear that he was what he claimed to be he had a large lot in the outskirts of the village surveyed, and the following week the Washington Star came out with a long description of the proposed factory. As soon, however, as the thing had become well advertised, it was discovered that Mr. Beatty had a contract with the Bridgeport Organ Company, or was about to make a new one. The Washington Star then came out with the following article:

THAT ORGAN FACTORY.—In last week's Star we published in good faith, on what seemed to be honest representations from headquarters, and as a matter of news that appeared to be of importance to the citizens of Washington, the announced intentions of Daniel F. Beatty to at once build a large organ factory in this borough. The project has been talked of for some time, and we believed that Mr. Beatty had at last reached the conclusion that it would be more profitable to become the manufacturer of his own organs than to act as a dealer in other men's productions, and that he had sufficient capital to enable him to put up a factory and make his own organs here. There seemed to be no room for doubt that he would do what he said he was about to do. But the brilliant project fell through even more quickly than it was started. Plans were drawn, specifications were made, men were hired, and it seemed as though the thing would go through at once, but suddenly, without any visible reason, the whole thing resolves itself into nothing, and it becomes evident that there is a big screw loose somewhere. Of course, indignant comment has been made by the citizens of Washington who dislike to see their city heralded abroad as the dupe of any man, and Mr. Beatty has nothing to offer but the card which we present in another column. That card may mean much, or it may mean little or nothing, just as it is read by those who know the author of it. We wish to state distinctly that we will not be considered as aiding in the perpetration of any humbugs, by any man or men, upon the public. We have not lent our columns to assist in any fraud or any imposition, and if it transpires that any has been practiced we shall be outspoken in our denunciation of it. We are waiting to see the outcome of rumors about bogus purchases of bank stock and machinery, under cover, for an advertisement, and we shall speak our sentiments in unmistakable terms. We have advocated in good faith and with warm words, but we shall deprecate in equally warm terms if the events justify us.

Mr. Beatty has called down upon himself the accusation of having created this excitement solely for the purpose of forcing Mr. Patterson, of Bridgeport, Conn., to sell him organs at a lower rate, and he is quoted as saying that he will make at least \$10,000 a year by this move. We are unable to determine the probable truth or falsity of this accusation, and we will offer no answer. Of course, he has the same right any agent has to purchase his wares at the lowest possible figures, but if he has used a whole community to bulldoze a maker of organs into more favorable terms, that community may naturally be expected to retaliate upon the man who thus outrages them. If Mr. Beatty really intended to build, and finds on investigation that he has not the necessary capital to build with he is to be pitied rather than censured, but if he has the capital, and it is to his interest to build, if he could gain more strength and a better position in the commercial world by making his own organs, then he cannot blame his fellow citizens for talking as they now talk about his latest fizzle. We have heard rumors, which we do not now believe, that Mr. Beatty will erect one wing of the proposed factory, place in it the machinery which he claims to have bought at Bloomsbury, and go to manufacturing organs here. When we see it built we will believe it, not a moment before.

As soon as this article appeared in print it made Mr. Beatty the subject of much comment, and shortly afterwards he commenced to build his present factory. A reporter of THE COURIER met Mr. Beatty in Washington not long ago, and he told him he had been threatened with a lawsuit.

"What are you going to do about it?"

"Oh, nothing; think I shall bring a counter suit for \$50,000; good way to advertise; don't cost anything; Daniel F. Beatty suit for \$50,000; that's the way to do it—see! Hark! Hear that? That's Daniel F.

Beatty's steam whistle. How's that; that's a good advertisement, don't you think so?"

"What is the suit brought for?"

"Oh, for work he says he has done for me. He won't give up a contract which he holds that I want, and he has taken away two or three of my book-keepers, and I won't pay him. Kind of a nice place, Washington, don't you think so? You ought to come out here in the summer time; will take you out for a drive; want you to write up my factory; great many in the trade don't believe I've got one; want to convince them I have." With this the train came rushing into the depot, and the reporter was obliged to leave.

Mr. Patterson was seen last week with reference to the suit.

In answer to questions asking the particulars of the suit, he said: "All I know about it is that Mr. Beatty owes me the money for work done for him on account. I have a contract which has some months to run yet, but this suit is for work which was done last January."

"Do you think Mr. Beatty has any money?"

"I don't know whether he has or not. I propose, however, in the course of a few weeks, to find out."

The San Francisco Musical War.

IN the last number of THE COURIER a short account of the suit of Sherman & Hyde, of San Francisco, against A. M. Benham, of the same place, was published, with a card recently issued by the latter. The following card, subsequently issued by Sherman & Hyde, not accessible last week, is now given for the sake of fair play:

CARD.

[San Francisco Chronicle, March 30.]

NOT "TO THE PUBLIC."—We notice in the newspapers a card signed by several piano and music dealers, rivals of ours in business, bolstering up the character of our former clerk, A. M. Benham, and expressing their belief that our suit against him is "instigated by malice" and "has no foundation in fact." We do not propose to try the suit in the newspapers; it is a matter between ourselves and Mr. Benham, to be tried in the courts. Until Mr. Benham shall, under oath, deny that he, while paid by us to act for us in our dealings with Mr. Hale, received from the latter ten dollars for each piano bought by us from him, we recommend to these gentlemen who volunteer their opinion of the suit with no knowledge of the facts to "go slow," lest they unwittingly indorse the practice of "taking fees on both sides," and place themselves in antagonism with the Divine teaching that "no man can serve two masters."

SHERMAN & HYDE.

To a reporter of THE COURIER who called on him for a statement concerning the charges made in this card, Mr. Hale said: "Mr. Benham went to California as my agent, and it was a perfectly well understood matter to the trade in San Francisco, as well as in this city, that he was to receive a commission from me of \$10 for every one of my pianos sold on the Pacific coast, except such as were sold to a single buyer, a Mr. Andersell. Mr. Benham agreed to guarantee the payment for every piano sold there, hence his commission. Sherman & Hyde understood this fact as well as anybody else. All of my dealings with them were through Benham, who is my agent still, as he has been all along. When I was in California last I asked Mr. Sherman why he had let Benham go, and he replied that since the firm had taken in Mr. Clay it was in possession of abundant capital and could not afford to pay Benham a commission to employ capital for it."

It is also said that a similar arrangement, as regards commission, was made with Mr. Benham by Peloubet & Pelton, organ-builders, of this city, who recently dissolved copartnership, and that when they several years afterwards notified Mr. Benham that they could no longer pay a commission, they received a personal letter from Sherman & Hyde, urging them to continue the commission on the ground that Mr. Benham had done more than any other man towards building up a trade for their organ on the Pacific coast.

...The workmen employed by Steiff Bros., in Baltimore, have struck for higher wages. The men employed by William Kuck & Co. have had a meeting and demanded an increase on the 15 per cent. already advanced.

...At a splendid performance of "Aida," in Paris, on Monday night, its composer, Verdi, was crowned with laurel and presented with a lyre of ivory and gold.

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BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

...Brown's Brigade Band gave a concert at the Gaiety Theatre, Boston, on last Sunday evening.

...The anniversary entertainment of the Vogt Conservatory of Music took place at Chickering Hall on Thursday evening.

...Probably the most religious band in this country is the Campello Band, of Campello, Mass., which refuses to play dance music, from principle.

...The Philadelphia Academy of Music was crowded to its utmost capacity on Tuesday night when Herr Joseffy, assisted by an orchestra under the direction of Mr. Carlberg, interpreted several piano works of Liszt and Chopin. He had a number of recalls and played three encores.

...The last of the series of six concerts which has been given during the winter by the New York Philharmonic Club took place at Chickering Hall last evening. The programme was excellent, and its interpretation very nearly perfect. The club, consisting of Arnold, Gramm, Grutzbach, Werner, Weiner and Manoli, was assisted by F. Hemmann, viola, and by George Prehn, of Berlin, who furnished the only vocal music of the evening. Mr. Prehn, who is said to belong to the famous cathedral choir of his native city, has a powerful baritone voice, and sang a romanza from "Tannhäuser" and a German ballad with much success. The instrumental portion of the programme included Beethoven's Serenade (Op. 25 in D), for flute, violin and viola, a "Hungarian Song" by Hofman, a Schubert Menuet and Mozart's "Turkish March," and Svendsen's Quintet, for two violins, two violas and a violoncello, in C, Op. 5. The concert was not, as regards the attendance, as much of a success as it deserved to be.

...The programme for the fourth Cincinnati Biennial Musical Festival has just been issued. The directors of the Cincinnati Festival Association at first proposed to include Rubinstein's "Tower of Babel," but at the suggestion of Theodore Thomas it has been decided to give Beethoven's "Missa Solennis," D major, op. 123, instead. In his letter to the directors Mr. Thomas says: "The change of the programme is all the more trifling when the question is between hearing the 'Tower of Babel' now or a year or so later, and the opportunity of becoming familiar with the 'Missa Solennis' by repeating the same two nights later; I believe there can be only one opinion on that point. I advise, therefore, in accordance with the suggestion made by the committee, that the coming festival be closed with a Beethoven night, the programme to embrace the 'C Minor Symphony' and the 'Missa Solennis.' These two works are characteristic illustrations of the genius of Beethoven, the symphony his most popular instrumental work, the mass the composition that he himself looked upon as the climax of his labors. It is, therefore, altogether fit that they conclude the fourth of these festivals, which have had a consistent and a noble aim from the beginning. In conclusion, I wish to say that we have the honor of giving the work for the first time in this country, and it would not be difficult to enumerate the performances which the work has had since its creation. Much credit belongs to the members of the chorus; they have shown a deal of enthusiasm and have done good and earnest work. The chorus is this year far superior in quality and volume of tone to any former festival, and the orchestra larger and more excellent than ever gathered for a purpose of this kind." The dates fixed for the festival are May 18, 19, 20 and 21. The following is the full programme:

FIRST CONCERT—TUESDAY EVENING, MAY 18.

Cantata, "A stronghold sure".....Bach.
(Adapted for performance by Theodore Thomas.)
Organ prelude composed for this occasion by Geo. E. Whitney.
Annie B. Norton, Annie Louise Cary, Italo Campanini, Myron W. Whitney, Geo. E. Whitney, Organist.
Chorus, Orchestra, Organ.
Symphony, C major (Kochel 551).....Mozart.
Jubilate.....Handel.
(Adapted for performance by Robert Franz.)
Annie Louise Cary, Fred. Harvey, Myron W. Whitney.
Chorus, Orchestra, Organ.

FIRST MATINEE—WEDNESDAY AFTERNOON, MAY 19.

Overture, "Leonore," No. 3.....Beethoven.
Orchestra.
Aria, "Shall I in Mamre's fertile plains" (Joshua).....Handel.
Myron W. Whitney.
Variations, Theme by Haydn, Op. 56.....Brahms.
Orchestra.
Aria, "Il mio tesoro" ("Don Giovanni").....Mozart.
Fred. Harvey.
Scherzo ("Midsummer Night's Dream").....Mendelssohn.
Orchestra.
Romanza, "Selva apaca" ("William Tell").....Rossini.
Amy Sherwin.
Symphonic Poem ("Phaeton"), Op. 39.....Saint-Saens.
Orchestra.
Romanza, "Celeste Aida".....Verdi.
Italo Campanini.
"Pizzicato Polka".....Strauss.
Orchestra.
Song, "I am a roamer" ("Son and Stranger").....Mendelssohn.
J. F. Rudolphsen.
"Centennial Inauguration March".....Wagner.
Orchestra.

SECOND CONCERT—WEDNESDAY EVENING, MAY 19.

"Missa Solennis," D major, Op. 123.....Beethoven.
Amy Sherwin, Annie B. Norton, Annie Louise Cary, Emma Cranch, Italo Campanini, Fred. Harvey, J. F. Rudolphsen, Myron W. Whitney, S. E. Jacobsohn, Violin.
Chorus, Orchestra, Organ.

SECOND MATINEE—THURSDAY AFTERNOON, MAY 20.

Overture, "Calm at sea and happy voyage".....Mendelssohn.
Orchestra.
Aria, "Deh vieni" ("Figaro").....Mozart.
Emma Cranch.

Allegretto, Scherzo, Seventh Symphony.....Beethoven.
Orchestra.
Selections from "Die Walkure".....Wagner.
a. Siegmund's Love Song.
Italo Campanini.
b. Ride of the Valkyries.
Orchestra.
Symphonic Poem, Tasso ("Lamento e trionfo").....Liszt.
Orchestra.
Aria, "O don fatale" ("Don Carlos").....Verdi.
Annie Louise Cary.
Prelude, Menuet, Fugue (Op. 10).....Hugo Reinhold.
String Orchestra.
"The Two Grenadiers".....Schumann.
Myron W. Whitney.
Hungarian March, "Rakoczy".....Berlioz.
Orchestra.

THIRD CONCERT—THURSDAY EVENING, MAY 20.

Scenes from Longfellow's "Golden Legend."
(Prize composition.)
Annie B. Norton, Fred. Harvey, J. F. Rudolphsen, Myron W. Whitney.
Chorus, Orchestra, Organ.
Overture, "King Lear," Op. 4.....Berlioz.
"Die Gotterdammerung" (Act third).....Wagner.
Amy Sherwin, Annie B. Norton, Emma Cranch, Italo Campanini, J. F. Rudolphsen, Myron W. Whitney.

THIRD MATINEE—FRIDAY AFTERNOON, MAY 21.

Selections from "Iphigenia in Aulis".....Gluck.
a. Overture.
b. Scene I.—"Diane impitoyable."
F. J. Rudolphsen.
Air.....Bach.
Orchestra.
Recitation, "Awake, Saturnia," ("Semele").....Handel.
Aria, "Hence, hence, away."
Annie Louise Cary.
Wedding March and variations, Op. 26.....Goldmark.
(From Symphony "Ländliche Hochzeit.")
Orchestra.
Scene and Aria, "La notte fuggie orme" ("Si lo sento") (Faust).....Spohr.
Annie B. Norton.
Overture ("Figaro").....Mozart.
Orchestra.
Slumber Song ("Masaniello").....Amber.
Turkish March ("Ruins of Athens").....Beethoven.
Romanza, "Vane, vane" ("Roberto").....Meyerbeer.
Amy Sherwin.
Valse Caprice.....Rubinstein.
(Instrumented by Carl Müller Berghaus.)
Orchestra.
Cobbler's song ("Meistersinger").....Wagner.
Myron W. Whitney.
"Slavonic Rhapsody," Op. 45, No. 1.....Dvorak.
Orchestra.

FOURTH CONCERT—FRIDAY EVENING, MAY 21.

(Beethoven night.)
"Symphony No. 5," C minor, Op. 67.
"Missa Solennis," D major, Op. 123.
Amy Sherwin, Annie B. Norton, Annie Louise Cary, Emma Cranch, Italo Campanini, Fred. Harvey, J. F. Rudolphsen, Myron W. Whitney, S. E. Jacobsohn, Violin.
Chorus, Orchestra, Organ.
"Zadok, the Priest" (Coronation Anthem).....Handel.
Chorus, Orchestra, Organ.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended April 6, 1880:

| TO WHERE EXPORTED. | ORGANS. | | PIANOFORTES. | | MUS. INSTRS. | |
|--------------------|---------|--------|--------------|--------|--------------|---------|
| | No. | Value. | No. | Value. | Cases. | Value. |
| Bremen..... | 2 | \$225 | | | | |
| Hayti..... | | | 1 | \$150 | | |
| Liverpool..... | 5 | 500 | | | 80 | \$1,355 |
| Totals..... | 7 | \$725 | 1 | \$150 | 80 | \$1,355 |

IMPORTED.

| | Value. |
|--|----------|
| Musical instruments, 79 cases..... | \$12,149 |
| The export of musical instruments for the month ended January 31, 1880, were as follows: | |
| Organs, melodeons, &c..... | \$46,944 |
| Pianofortes..... | 8,955 |
| All other..... | 1,796 |
| Total..... | \$57,695 |

The exports for the corresponding month in 1879 were:

| | |
|----------------------------|----------|
| Organs, melodeons, &c..... | \$20,694 |
| Pianofortes..... | 24,793 |
| All other..... | 325 |
| Total..... | \$45,812 |

The exports for the seven months ended January 31, 1880, were:

| | |
|----------------------------|-----------|
| Organs, melodeons, &c..... | \$297,713 |
| Pianofortes..... | 149,263 |
| All other..... | 7,953 |
| Total..... | \$454,929 |

For the corresponding period of last year:

| | |
|----------------------------|-----------|
| Organs, melodeons, &c..... | \$279,610 |
| Pianofortes..... | 182,909 |
| All other..... | 8,874 |
| Total..... | \$471,393 |

Decrease this year.....16,465

The imports of musical instruments, consisting almost altogether of small instruments, were: January, 1880, \$60,970; January, 1879, \$46,149; seven months ended January 31, 1880, \$474,295; same time last year, \$384,179. Excess of imports over exports this year, \$19,366.

—Berlioz is taking the position in France which Wagner now holds in Germany, although one is dead and the other living. It is surprising that the former's compositions could have been so long allowed to remain in comparative oblivion. But time has brought about a change, and now the Parisian public raves about what it formerly derided. Thus will it ever be.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The organ at the parish church, Shincliffe, Eng., built by Postill & Sons, of York, has recently been repaired and enlarged by the same firm, new swell and pedal organs having been added.

...Henry M. Dunham's organ recitals at Music Hall began April 6, and will continue every Tuesday during the month, at 4 o'clock. He will have the assistance of the best of vocal talent.

...An organ, built by Messrs. Jardine, of Manchester, Eng., was recently opened at St. Peter's Church, Levenshulme. The great organ has 7 swells, 11 choir, and so on, besides composition stops, &c. The organ cost rather over \$2,500.

...An invention is needed to make the pedal action of an organ act as noiselessly as does that of the manuals. As it is generally made now, when quick passages are played, a big racket is often produced, the sensitive ear being much annoyed.

...Mrs. Emma Watson-Doty has been re-engaged as soprano at the Collegiate Church, corner of Twenty-ninth street and Fifth avenue; Miss Jennie Dickerson, contralto; Emil Senger, basso, and W. E. Beames, organist. The tenor has not yet been appointed.

...To see some organists play one would think that they belonged to the "noble army of laborers." To the general public it must seem quite as hard work to execute a piece as to blow for it. Why should not such performers be paid for their labor rather than knowledge?

...The invention of August Grüters (through Mr. Hildebrandt, of Manchester) of "improvements in the stop mechanism for organs, harmoniums, and similar instruments," has received provisional protection only. By the specification it is stated that the invention has for its object an arrangement for organs, harmoniums, and the like instruments, by means of which any stop may be played or brought into action from any manual or pedal independently of each other.

...A well-known organist remarked once that the mixture stops of an organ should rather be felt than heard. The truth of this assertion is unquestionable, but in many modern organs they are heard but too much, and in certain instances overbalance the foundation stops and reeds. The pedal organ seems to be the only solid part of an organ nowadays, the manuals with their mixtures and cornets being top-heavy and squealing. It might be sarcastically asserted that there are other kinds of mixtures which make themselves decidedly felt rather than heard, only they do not belong to the order of pipes, but to the compound (mixture) of spirits. How sad is this!

...Amateur organ-builders are, as a rule, singularly unfortunate in drawing up specifications. True, the rules respecting specifications do not partake of the character of the laws of the Medes and Persians; on the contrary, they can and should be altered to meet individual tastes, provided only that no well-ordered principles are thereby violated. There are two causes which may contribute to non-success in this direction—namely, inaccurate knowledge of the exact characters of organ stops and inadequate knowledge of the requirements of chamber-organs. Whether from these or other causes, the fact remains that some very unsuitable specifications occur to the amateur mind. It is, perhaps, needless to say, in conclusion, that the same specification is susceptible to various results, dependent on the scaling, the wind-pressure, the voicing, and the material employed.

Foreign Notes.

...A new symphony cantata, "Diane," by Benjamin Godard, was recently given at the Concert Populaire, Paris.

...Rubinstein is looming up in Europe as an opera composer, his late successes having been of the most flattering kind. Russia is producing greater musicians every succeeding generation.

...The chorus of the Grand Opera, after the fifth performance of "Aida," presented Verdi with a bronze goblet of the Benevenuto Cellini pattern. The composer was affected to tears. He has since left for Italy.

...Ambrose Thomas' "Francesca di Rimini" is to be the next operatic novelty. The opera is preceded by a prologue, the scene of which is laid in Hell, and concludes with an epilogue. The libretto was read at the Opera lately.

...Campanini has received a letter from Baron Blanc, Italian Minister at Washington, containing the information that King Humbert has conferred upon him the royal order of La Corona d'Italia, the highest civil decoration in the kingdom. He has already one order for his military services.

...Much curiosity was felt as to how Paris society would receive Patti on her first appearance since the Nicolini affair. Her reception at the Princess de Hagan's, after the performance of "Ernani," was marked with cordiality and enthusiasm. The Princess rose, took her by the hand and introduced her to several of her lady guests.

The Musical Courier.

A WEEKLY PAPER

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NEW YORK, SATURDAY, APRIL 10, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

THE rising tide of prosperity which has lately flowed and carried activity and rejoicing into every department of business has nowhere run in swifter current than in the establishments of the music publishers, who make no hesitation in saying that this has been a busier winter with them than they have known for many years. Music engravers have not for a long time been so overworked as they are at present, and publishers have in numerous instances had to wait many days for proofs, which for special trade purposes they required immediately. The encouragement afforded by these facts, it need hardly be said, is the indication they convey of the healthy condition of other branches of trade, as it is self-evident that before luxuries can be in such eager demand the necessities of life must have already been provided for. Churches, too, it is worth while adding, have partaken of the general benefit of revived prosperity, and have now more money to spend, not only for organists and choirs, but also for music and books, and so it is no figure of speech to say that every Sunday a fuller and heartier song of thanksgiving is sent up from every church in the land.

AN equally strong and gratifying indication of the widespread prosperity of the present time is the number and success of musical entertainments that have been given this season, and especially since Easter. We doubt if there has ever been a more remunerative season for musicians in the history of this country. Almost every night offers one first-class concert or other musical entertainment, and Sunday nights and sometimes other nights more than one. Hardly more than a year ago it was difficult to draw a crowded house, no matter how meritorious the programme, while now, if a programme have even ordinary merit a good house is almost a certainty. In view of these facts the number of concert gardens in this city will, no doubt, be considerably increased during the coming summer, and that preparations to this end are already making is shown by the building of a large garden at Forty-first street and Broadway, now far advanced towards completion. Thomas' concerts, which proved, to say the least, unremunerative in the summer of 1878, would, if repeated in the coming summer, prove, we venture to say, a great success, and now that Mr. Thomas has returned to New York it is to be hoped that some enterprising manager will make it an object for him to give New Yorkers a series of enjoyable nights with the old and the new masters.

OUR LEASE OF PROSPERITY.

ONE effect of the strikes which have disturbed the pianoforte trade during the past nine months is seen in the decrease of our exports of musical instruments during the seven months ending January 31, 1880, as compared with the corresponding period of last year. Fortunately, however, our manufacturers are so fully employed just now in meeting the demands of the home trade that they have no time to regret the loss of their foreign trade.

How long will the present activity of the home trade last? There are not so many predictions of a speedy reaction made now as there were six, or even four, months ago, but—speaking for the moment generally, and not with particular reference to piano men, yet at the same time to the point, for it must be conceded that a reaction in other branches of business would cause a reaction in the piano business also—there is no gainsaying the fact that there is a strong undercurrent of doubt, not to say anxiety or distrust, in commercial circles concerning the permanence of the present prosperity.

The feeling is not wholly unwarranted, but it is so to a very large extent. It arises, we think, partly from observation of the fact that periods of business activity are followed by periods of depression, and that a rise of values is succeeded by a corresponding fall of values, hence the talk about dangerous inflation, wild speculation, &c., and partly from the familiarity we have all acquired during the last seven years with hard times—a familiarity that makes it hard for us to realize that any better times are possible. So far as it arises out of the first consideration, the feeling of doubt is reasonable; but even then it embraces an unwarranted element. And it does so in leaving out of account the time required for the oscillation of trade from one extreme to the other. To look now for a speedy reaction is to take it for granted that the oscillation can be performed in a very short time, whereas the fact is that it requires a comparatively long time. A glance at the past shows this. The period of prosperity that preceded the last panic began in 1863, and asserted itself markedly toward the close of that year. The tide continued to rise until about 1870, a period of seven years, remained stationary for awhile, and finally turned with a rush in 1873. Then look at the backward movement; beginning fairly in 1873, it continued until the early part of 1879. All such movements of trade occupy considerable time in traveling from one extreme to the other, and there is no reason why the present upward movement should prove an exception to the rule. At least five or six years of prosperity are ahead of us, and possibly seven or ten.

J. P. Hale's Men Return to Work.

J. P. Hale's men returned to work on last Wednesday morning. On the preceding Saturday Mr. Hale addressed to the men the notice which is given below. The men in their answer signified that they would require an advance of 10 per cent., and this Mr. Hale agreed to give. On Tuesday morning about nine o'clock the men, headed by a committee of spokesmen, appeared at the factory, and after the committee had delivered itself of a set speech, Mr. Stone, Mr. Hale's foreman, replied that he had nothing to say except that he was at the factory to put the men to work whenever they were ready. He could not, however, put them to work at that hour, but would do so either at one o'clock in the afternoon or on the following morning. The men went away then and returned on Wednesday morning, when they were put to work. The ten per cent. advance just granted by Mr. Hale makes 22½ per cent. advance he has made since February 1 last. Here is the notice above referred to:

Notice to All Workmen Connected with J. P. Hale's Piano Factory:

Having, from a sense of honor fulfilled to the letter the terms of an agreement recently entered into with the "Pianoforte Manufacturers' Association"—which agreement I regret to say the other manufacturers have disregarded; the agreement being that we would not employ our workmen at any advance of wages until Steinway & Sons' men, who at the time "were on a strike" should return to their work; and whereas Steinway & Sons have informed me that their men had all resumed work, and I having this day withdrawn my

connection with the association above named, I would state that on Monday morning next (5th inst.), at eight o'clock, I shall be at my factory prepared to negotiate with my men for their services. The contemplated negotiations will not, however, include any supply of beer or strong drink.

In this connection, I would suggest that some arrangement be made mutually, to the effect that in the event of any future disagreement arising three months' notice be given by each party to the other, to the end that the current of trade be not disturbed, and no disadvantage result to the manufacturers, workmen and dealers, as has been the case during the past twelve months.

Dealers in pianofortes are especially affected by these interruptions in the manufacture; many who employ traveling agents at a great expense rely on prompt receipt of their goods, purchased, in some instances, months in advance at a fixed price. The result of this disappointment to the dealers creates an antagonistic feeling, which both manufacturers and workmen should aim to avert.

Pending a settlement of the present disagreement, and in order to insure future harmony with all my workmen, my factory will be closed to all workmen.

J. P. HALE.

New York, April 3, 1880.

The Last of Rochester's Recitals.

[CORRESPONDENCE OF THE COURIER.]

ROCHESTER, N. Y., March 30, 1880.

THE fifth and last piano recital by H. C. Cook, of this city, was given last evening at H. S. Mackie & Co.'s concert rooms, and was attended by a very large audience, composed mostly of musicians, with a few amateurs, who testified their appreciation of the splendid programme by frequent and hearty applause. Fully one hundred persons were unable to gain admittance, as the room was packed to its utmost capacity before 8 o'clock, and then the doors were judiciously closed. The programme was magnificently rendered and gave great satisfaction. The War March, from "Athalia," rendered by Mr. Cook and his talented pupil, Miss Allen, was well received; and Mr. Cook's interpretation of Chopin "Ballade" was simply magnificent. Mrs. C. A. Kenyon, the soprano, sang her solos in good style. She is a great favorite here. Mr. Cook is to be congratulated on his genuine success in the series of recitals just finished, and our music-loving community hope to hear more from him very soon. He speaks in unlimited terms of the magnificent Hazleton square piano used at these recitals, and warmly commends the courtesy and interest of Mackie & Co. in supplying the facilities and managing to a complete success his artistic efforts to illustrate the various old masters and school the general taste in Rochester for classical and modern music. The following is the

PROGRAMME—PART I.

1. Fugue, G minor.....Scarlatti, 1683-1760
H. C. Cook.
2. Rondo, A minor.....W. A. Mozart, 1756-1791
H. C. Cook.
3. Polkslied (Songs Without Words). Mendelssohn, 1809-1847
H. C. Cook.
4. Au Printemps (To Spring).....Gounod
Mrs. C. A. Kenyon.
5. War March from "Athalia".....Mendelssohn, 1809-1847
Miss Anna Allen and H. C. Cook.

PART II.

1. Etude Op. 25, No. 7, C sharp minor. T. Chopin, 1800-1849
2. Valse Brilliant Op. 34, No. 2 A minor. " "
3. Ballade, Op. 23, G minor. " "
H. C. Cook.
4. Loving Heart, Trust On.....L. M. Gottschalk
Mrs. Kenyon.
5. March de Nuit.....L. M. Gottschalk
Miss Anna Allen.
6. Warum, Grillen, Etude von Lied. } Fantasie Stucke Op. { R. Schumann,
H. C. Cook. } 1812-1856.
L. E. M.

The Wool Market.

KITCHING BROS.' Wool Circular, of April 1, says: There has been a good demand for wool throughout the past month, and prices have improved on nearly all kinds. Stocks of domestic wool are light, and it is difficult to find suitable kinds of foreign wool as substitutes. The early arrivals of our new clip will therefore find a quick sale at good prices. The present condition of the market here and in Europe develops the fact that the consumption of wool throughout the world is fully up to or ahead of production, and that there must be a period of high prices. Fine foreign wools are now finding favor with our manufacturers, sales are made freely of all kinds, and prices have further advanced. At the London auctions of Colonial wools, which closed on the 12th ult., there was an advance of from 20 to 25 per cent. over November rates for clothing wool, and on cross-breds even more. About 2,700 bales were taken for the States."

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York City.

1. The Legend of St. Cecilia.....(cantata).....J. Benedict.
2. O, Saving Victim.....(motette).....S. B. Whiteley.
3. Deus Misereatur.....(motette).....H. Bialla.
4. My Love Loves Me.....(song).....A. Mignon.
5. A Hymn of Love.....(piano).....W. Smallwood.
6. Wedding Pleasures, galop brillante.....".....Joseph Raff.
7. Best Beloved One.....(song).....H. W. Nicholl.

No. 1.—It is a pleasure to meet with a work, if not strikingly original, that betrays the hand of a cultivated artist and gifted musician. Although a comparatively old work it is new to this country, we believe no performance of it having yet been given here. The music is within the reach of most choral organizations scattered throughout the country, and when well performed will not fail to delight both listeners and interpreters. It is impossible to give here an exhaustive review of the composition, and therefore it need only be said that conductors of singing societies should avail themselves of the edition before us (a quite legible and correct one), bringing it to the notice of the organizations of which they are the heads. A performance will surely follow.

No. 2.—An effective motette, albeit not very original in subject matter. Played by the instruments named (two cornets, trombone and bass tuba), and sung by a rather large choral body, a good effect would undoubtedly result. The piece is easy of execution. Several misprints occur.

No. 3.—Can be used by most Episcopal choirs, and is, moreover, worthy to occupy a place in the collection of every church library. Some passages might have been more effectively harmonized, but, upon the whole, the piece is quite well written. The accompaniment is worthy of praise. Misprints are not lacking.

No. 4.—A weak song, with many bad progressions cropping out here and there. It seems to be the production of an amateur or student. Such a song cannot become very well known among people even of only ordinary musical taste.

No. 5.—A rather weak arrangement of one of Beethoven's most uninspired and uninteresting themes.

No. 6.—A pretty and lively galop, with enough dash in it to make it a favorite with hearers when well played. None of the passages are very new, but such a fault can hardly be urged against such pieces, as popularity is attained without it.

No. 7.—A pretty and taking song, likely to be appreciated by singers and music lovers possessing average taste. It is only of moderate difficulty, and can be made effective by artists.

O. Ditson & Co., Boston, New York and Philadelphia.

1. Scotch Lassie Jean.....(song).....Arr. by H. Miller.
2. Fizz, Fizz.....(comic song).....J. Dodsworth.
3. O, Heart in My Breast.....(song).....R. Franz.
4. Lovely Eyes of Spring Night Fair....."....."
5. How Dear Thou Art to Me.....".....Franz Abt.
6. The Midshipmite.....".....S. Adams.
7. The Old Story.....".....E. Grief.
8. The Silver Bridge.....".....T. H. Howe.
9. Sparkles Waltz.....(piano solo).....W. F. Sudds.
10. El Turia, Valse Espagnole.....".....D. Granado.
11. Berceuse (La) Waltzes.....".....E. Waldenfel.
12. Hymn of Love.....".....W. Smallwood.

No. 1.—Looked at from any standpoint, such a song is of but little value. The melody is a common without being a taking one, and, notwithstanding that the title page informs us that it is sung in the "Tourists in a Pullman Car," the piece can hardly hope to become very popular.

No. 2.—The value of such compositions as "Fizz" is in the apt wedding of music to words. "Fizz" cannot be said to be a model in this respect, and therefore is not to be counted a success. Comic singers generally will choose brighter things, notwithstanding that on the title we are informed John Wilson, vocalist, sings it.

No. 3.—A truly beautiful and musically composition, as poetically conceived as effectively written down. Of course, only first-rate artists can do the music justice, and to such we cordially recommend it. The accompaniment must also be played by a true musician and able executant. Key, five sharps, compass, F sharp to E sharp, an octave all but half a tone.

No. 4.—Will probably be better understood than No. 3, and more generally used, for it is melodious and graceful, besides being charmingly written. Franz has evidently a great talent for song writing, and is as accurate a word painter as any composer living. Key, E flat; time, three-eight—*con moto*; compass, E flat to G, a tenth. Misprint in melody on page 5.

No. 5.—A very popular baritone song, well known to good singers and musicians. The melody is very pleasing and cannot fail to interest listeners. Much will depend upon the style in which it is sung. A good voice and legato method is required to do it justice. Key, A major; compass, B to E, an octave and a fourth.

No. 6.—Rather an animated but ordinary song, lacking in originality, and not half as effective as "Nancy Lee." It will, doubtless, find admirers, as the title and words will have a charm for some. To make it tell well a powerful baritone voice is needed, coupled with a vigorous style. Compass, C to E, a tenth.

No. 7.—Will only be appreciated and liked by a few. The words are treated intelligently, and the music needs an artist to interpret it rightly. It will be sung oftener in private (for pleasure) than in public, and mainly by those who have a highly cultivated musical taste. Let such get it. Compass, C to C, an octave. It is for baritone or alto voices.

No. 8.—"The Silver Bridge" appeals to a much larger class than "The Old Story," because it is more ballad-like and, consequently, the melody more common and "catchy." For ordinary concerts this song will make a good selection for baritone and contralto voices. The accompaniment is effective and well written. Compass, B flat below to E flat, an octave and a fourth.

No. 9.—A pretty waltz, likely to please young players and those who admire lively music. Both subjects are well chosen, and if not very new in design or rhythm, are well contrasted, at least. For what it pretends to be it can be recommended.

No. 10.—Scarcely makes the return for the trouble which seems to have been bestowed upon it. It aims at grandeur and does not reach it, although one or two of the themes are pleasing enough. Much better and simpler waltzes have come under our notice.

No. 11.—May be said to be one of the better and simpler waltzes spoken of above, as the motives are graceful and melodious and some of the passages even original, in a certain sense. To all those who like dance rhythms we recommend this set of waltzes. They are not difficult to play, but require an expressive touch and correct phrasing if they are to be made the most of.

No. 12.—A good edition by this firm of the same piece noticed in this issue among those sent us by W. A. Pond & Co., No. 5.

R. A. Saalfeld, New York City.

Once Upon a Time.....(song).....H. W. Nicholl.

A graceful and well written song, requiring only average talent to render it respectably. It will, doubtless, please most music lovers, the melody being quite easy and tuneful. It is much more popular in style than are generally this composer's works. Compass, D to G, an eleventh.

Pipe-Organ Trade.

VERY many organs are half ruined for want of space to place them in; unless it be conceded that a crowded instrument is to be desired and proportionately valued according to its condensation. For all effective work, however, ample room is a *sine qua non*. Without it, derangements are likely to ensue, and complicated mechanism become a source of annoyance instead of real pleasure. In an organ, moreover, the volume of tone is seriously impaired by the pipes being too much cramped, and when to this is added a case of large proportions, surrounding mercilessly all the pipes so as to half deaden them, it is not to be wondered at that even a fair-sized instrument has only a ghost of a show. Before an organ is ordered from the builder ample room should be prepared to place it in. To believe this to be of no importance is to exhibit something more than ignorance, and to place oneself in a position to be eventually forced to see that a grave mistake has been made—one generally unalterable. Every organ-builder prefers to give his instrument the most room possible, although, of course, there are certain churches which do not admit of the space necessary for the comfortable distribution of the pipes and mechanism.

—In lately ordering a parlor organ from Jardine & Son, J. R. Myers has taken care to provide sufficient space for his comparatively large instrument. The original specification has been a trifle improved and enlarged, and for a chamber instrument will prove to be an exceptionally fine one. Compass of each of the three manuals, five octaves. On the great manual are the following registers: Open diapason, 8 ft.; doppel flote, 8 ft.; German gamba, 8 ft.; harmonic flute, 4 ft.; flageolet, 2 ft.; and tuba, 8 ft. The solo manual will have the following stops: Dolce, 8 ft.; lieblich gedacht, 8 ft.; salicional, 8 ft.; Vienna flute, 4 ft.; piccolo, 2 ft.; saxophone, 8 ft.; and chime of bells, 30 notes. In the swell manual will be included a bourdon treble and bass, 16 ft.; quintadena, 8 ft.; vox celestis, 8 ft.; violin, 4 ft.; octave flute, 2 ft.; cornet, 2 ranks; horn diapason, 8 ft.; oboe and bassoon, 8 ft.; vox humana, 8 ft., placed at opposite ends of room, by the use of tubular action, up in a place built in the ceiling. To these registers must be added the tremulant. The swell-box has double and vertical shades. A balance swell-pedal is also provided. On the pedal organ are the following registers: Grand bourdon, stopped, 32 ft.; contra bass, 16 ft.; violoncello, 8 ft.; and octave coupler. Couplers operated by knobs: Swell to great,

swell to great octaves, solo to swell, great to pedal, swell to pedal, and solo to pedal. Two combination pedals to great manual stops. This scheme has been increased by several new mechanical contrivances for facilitating the player in making his effects. Also, the organ is to be blown by a gas engine, as water is not available. The engine selected is a rotary one with an independent bellows in the engine-room, the main bellows in the organ feeding itself automatically from the engine bellows, thus the supply of wind is absolutely steady and sure.

—Johnson & Son, Westfield, Mass., have just shipped an organ to the First M. E. Church, Scranton, Pa. The scheme is here given: On the great manual are a bourdon, 16 ft. (divided); open diapason, 8 ft.; dulciana, 8 ft.; melodia, 8 ft.; octave, 4 ft.; twelfth, fifteenth and trumpet. The swell manual contains a violin diapason, 8 ft.; dolcissimo, 8 ft.; stopped diapason, 8 ft.; fugara, 4 ft.; flute harmonique, 4 ft.; oboe and bassoon, 8 ft. On the pedal organ is only a double open diapason, 16 ft. The manuals have a compass of 58 notes—C C to A. The accessory stops are a swell to great coupler, swell to pedal do., great to pedal do., bellows signal, pedal check, and tremolo on the swell. The three pedal movements are forte, great manual, piano, great manual (double acting), and balanced swell pedal. Although this instrument is by no means a large one, yet is very satisfactory so far as it goes, and is really very complete. It shows what the builders are able to do when put to it. For certain churches the size is ample, both with regard to volume of tone and variety. The order for this organ was received by telegram on March 15, and commenced on Tuesday morning, the 16th. In just two weeks' time, therefore, the instrument was completed and packed ready for shipment. It is to be ready for use April 14. Pretty lively work this! This firm writes thus: "We would like to say a little in regard to the payment for church organs, as we noticed an article in a recent number of THE COURIER which we thought conveyed the impression that payments were, as a rule, slow and uncertain. We find the opposite to be the rule with us, or rather with the societies that we do business with. All our instruments are built under contract, the part stipulated by us on it always being carried out to the letter. Our settlements have invariably been prompt, and strictly according to the terms of the agreement. We don't remember a single case in the past five years where we have had to wait more than a week before effecting a settlement, and it is usually effected inside of two days. We have hastily looked over our books, and find that for the last twenty-four organs we have built, aggregating about \$50,000, we have received prompt cash for all but \$1,600 of that amount, which is represented by good A1 paper, strongly indorsed. Years ago slow notes were the rule, but we find now that our customers rarely order the organ until they have the cash in hand to pay for it." It gives THE COURIER pleasure to publish this statement, as it will serve to show that whatever may be said against the condition of the times and slow payments, still a better state of things is experienced by many firms than is generally supposed to exist. Of course, at the present, prompt payments are to be expected, considering that a revival in business has been strongly felt, and money, therefore, much easier to be had, and consequently is paid over without much trouble and delay, as formerly was experienced.

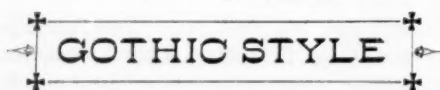
...At a concert recently given in London by Miss Elizabeth Philp, Mrs. Walker and Miss Gertrude Kellogg, both Americans sang with success. Miss Philp sang some of her own popular ballads, and was the soprano in the concerted pieces. Mr. Bonney, a new tenor from America, made an impression, singing with great taste the aria from "Faust," "Salve Dimora," and the exquisite duet "Dammi Ancor" with Mrs. Walker.

...It is said that, as a child, Robert Schumann, the German composer and musician, "possessed rare taste and talent for portraying feelings and characteristic traits in melody; that he could sketch the different dispositions of his friends, by certain figures and passages on the piano, so exactly and comically, that every one laughed heartily at the similitude of the portrait." He was not more than eleven or twelve years old when he set to music the "One Hundred and Fiftieth Psalm."

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WHAT ACTUAL BUYERS SAY

Prof. John M. Loretz, of Brooklyn, N. Y., Conductor of the Brooklyn Musical Union and Organist of St. Peter's Church, writes: "There is nothing that could afford me more pleasure than to be able to add my name to the many who have already praised your Organs. The one I have purchased of you has given such perfect satisfaction that it has been the means of introducing your Organs in Brooklyn, and giving them the precedence to all others. I hope the public will very soon appreciate your artistic efforts. I heartily recommend your instruments to all desiring first-class work at low prices."



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Rev. H. G. Gauss, Dr. of Music, Lykens, Pa., writes: "The Organ received and gives entire satisfaction, and, if first impressions do not prove deceptive, I consider it a marvel, both of beauty, intrinsic musical worth, and superb finish. I shall dedicate it with a concert. I thank you for the promptitude, dispatch and scrupulous care exercised in shipping."

Says Dr. Mindnich, Professor of Music, St. Vincent's College, Pa.: "Lately I have had occasion to play an Organ manufactured by Messrs. Cornish & Co., Washington, N. J., and I do not hesitate to pronounce it superior in tone and construction to any instrument of the kind made in America. I was possessed by a certain antipathy against this class of musical instruments, as, until now, I found none that could be, because of their generally harsh shrill, and, even for parlor use, offensively loud sound, really unpleasing to a musically cultivated ear. The Cornish Organ has best succeeded in removing my antipathy by its pleasing, beautiful tone. The musical public, I am sure, will lively appreciate the advantages this instrument possesses in preference to any other make, as it truly deserves to be made the favorite of a parlor, churches and schools."

FRANCIS A. MINDNICH,
Professor of Music."

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HOME NOTES.

...The next Boylston Club concert will take place on May 19.

...Carlyle Petergilea is performing the entire Beethoven sonatas in regular order at his Friday afternoon recitals, at 281 Columbus avenue.

...At the Boston Theatre "Princess Toto" has been performed with much success. The scenery and settings are said to be very beautiful.

...Miss Barnes, who made her debut at the last Harvard concert, is the daughter of Loring B. Barnes, former president of the Handel and Haydn Society.

...Adamowski, the Polish violinist, who has been traveling with the Thursby Troupe, will soon return to Boston. The company has had a very successful season.

...Julia Rivé-King gave two grand recitals at Hotel Brunswick, on the afternoon and evening of April 5. She was assisted by Miss Lucy H. Cobb, mezzo-soprano.

...The annual benefit concert of A. P. Peck will occur at Music Hall, Boston, April 14, when Emma Winant, Ole Bull, Joseffy and Theodore Thomas and a grand orchestra will participate.

...The directors of the Cincinnati College of Music have refused to accept the resignations of Professors Foley and Schneider, of the college faculty, which were tendered just after that of Theo. Thomas.

..."I do love a fool!" said Ophicleide, with a scornful glance at his neighbor. "You conceited egotist," replied Foghorn, with scathing calmness, and the fight was over before the police could get there.

...Esther Butler, a young lady with an unusually fine voice, who has made for herself a good reputation in the musical circles of Chicago, has decided to make New York her home, with a view to going upon the operatic stage.

...Marguerite Selvi, the well-known female tenor, has been engaged to sing at a number of Ole Bull concerts. Wherever she has appeared her success has been very great, as she combines a good style with a clear and powerful voice.

...Maurice Grau's French Opera Company met with unprecedented success in Montreal last week, and gave one more performance at the Fifth Avenue Theatre this week. The "Pré aux Clercs" was sung, with Capoul in the chief part.

...J. B. Lang gave a concert at Mechanics' Hall, Boston, April 1. The programme was of an exceedingly interesting character, and the concert-giver was assisted by the best instrumental talent in the city. The second concert is to take place April 22.

...The Handel and Haydn Easter Oratorio, on Sunday evening, March 28, was as usual largely attended. The well-known merits of the work performed, "Israel in Egypt," and the excellence of the chorus and soloists deserved a crowded house, and had it.

...Miss Thursby, Brignoli, Mrs. Belle Cole, Miss Roderick, Mlle. Violante, A. H. Pease, Howard Reynolds, M. M. Weed, Henry L. Farmer and Signor La Villa, conductor, are among the assisting artists in the Saalfeld ballad-concert to take place at Steinway Hall this evening.

...Mrs. St. Jaques gave a concert at Union Hall, Boston, Tuesday evening, March 30, when she was assisted by Mme. Cappiani, Miss Dawsby, Miss Mattie Hayes, George W. Shepherd, J. Farley and Mrs. Strong. The concert was followed by a comic opera by the pupils of the Orphans' Home.

...Emma Abbott, having been told of some criticism upon the warmth of her acting in love scenes, responded: "I detest the conventional, stagey, stupid love-making scenes so often depicted by women who never were in love and know nothing of the passion. I have been in love and know what I am acting."

...A boy, ten years of age, who has an eager love of music, was permitted to attend the Grand Opera not long ago. When his mother asked him what he thought of the performance, he said: "It was the foolishlest thing I ever saw, but it was about the best music I ever heard." Thus spoke an honest critic, and not a bad one. *Prem*

...Franz Suppe's "Boccaccio" was produced for the first time in America on Monday night, April 5, by Mahn's Comic Opera Company, at the Chestnut Street Theatre, Philadelphia. Jeannie Winston made a decided hit in the title role, and Mr. Hogan as Scalza, a barber, was capital. "Boccaccio" is a success.

...A testimonial and benefit concert to Franz Rummel was given at Steinway Hall on Thursday evening last. James Caulfield, Del Puente, Franz Rummel, F. Von Inten, F. Dulcken, Adolphe Fischer, Livain, Boehm, Friedrich, Pieper, Christ, Fritsch, Marie Louise Swift and Misses Copleston and Antonie Henne took part in it.

...The "Damnation de Faust" has been performed seven or eight times under the direction of Dr. Damrosch, and yet the audiences have been very large at every repetition of it. The solo singers selected (with the exception of Mr. Remmert) have been generally inadequate to perform their parts with any real success, and thus the chorus and orchestra have

borne off the honors at every rendering of one of Berlioz's masterpieces.

...On Thursday afternoon the second of the Easter series of concerts took place at the Madison-square Theatre. Miss Emma Thursby made her first appearance since her Western tour; Miss Julia Christin, contralto, her first appearance in New York, and Christian Fritsch, A. Torriani, Jr., Signor Lencioni, the Mollenhauer quintet, and A. H. Pease, pianist, assisted in rendering the programme.

...The general public disquietude in San Francisco has ruined theatrical business in that city. Even the engagement of Mr. Sothern proved a comparative failure and was shortened by one week. Only two theatres there are now open, but the California will tempt fortune in a few days with the "Pirates of Penzance," with the design possibly of awakening the population to a sense of duty.

...A musical and literary entertainment, in aid of the Holy Trinity rebuilding fund, took place at Association Hall, corner of Fourth avenue and One Hundred and Twenty-ninth street, on last Wednesday, the following artists giving their assistance: Mrs. Geo. Vandenhoff, reader; Emma Watson-Doty, soprano; W. F. Mills, pianist; Howard Reynolds, cornet; Signor Brignoli and others.

A NEW weekly, somewhat modestly called *The Paper*, has recently made its appearance. It aims to cultivate a field hitherto comparatively neglected by journalistic enterprise, viz., charitable and benevolent societies and public institutions. It is well edited and makes a neat appearance typographically. The editor is John Collier, a well-known newspaper man, and the proprietors are Turner & Collier, 170 and 172 Chambers street.

...The eighth Harvard concert was given in Music Hall, Boston, on Thursday afternoon, March 25, and it concluded a series of concerts which in at least one important feature has marked a decided improvement on those of former years. We refer to the programmes, which have been selected with apparent recognition of the fact that the present is a progressive age, and that there are many great composers living now as there were fifty years ago. Bronsart's piano concerto was well played by J. B. Lang.

...Not only the orchestral score, but a piano arrangement for four hands, of J. K. Paine's new symphony, is about to be published in Germany, probably by the firm of Litolf & Co. It is to be regretted that the Boston Handel and Haydn society were unable to act favorably upon the general desire that the symphony be performed at a miscellaneous concert, to be given in connection with the May festival. Professor Paine was requested by the directors of the festival to permit a performance of his "Tempest" overture to be performed at this concert, but he was unable to grant the request, as the score of the overture is now in Germany.

...A correspondent writing recently to the Boston *Home Journal*, states "that Joseffy's fine effects in piano playing are produced by the juggler's art." In answer, a person signing himself "X. Nero," says truthfully, among other things, that "the fact of it is, there are those who never can pass a clear, sparkling pool of water without throwing in a lump of mud." Of course, Joseffy can afford to be spoken slightly of, because his talent is so great and so well understood by the higher class of musicians, that what "small fry" have the opportunity and care to write against him is read and passed over with a hearty laugh of contempt at the writer.

...There was an interesting and most uncommon occurrence in the Madison Square Theatre on Thursday afternoon, April 1, at the conclusion of the concert given there during the afternoon. Campanini, Galassi, Belocca and Ambre had sung the quartet from "Rigoletto," and had repeated it not once only, but twice, in deference to the loudly expressed wishes of the audience. As they reached the final bars the stage began to descend, singers and all, and as the last notes rang through the theatre the heads of the singers disappeared beneath the footlights. The extraordinary merits of a double stage were never displayed so strikingly before, and everybody thought how lovely it would be if some other performances could be doused with equal promptitude and certainty. The audience cheered and shouted, and the last sign of the mellifluous four was the handkerchief of Campanini waving a farewell. The whole affair was delightfully informal and the enthusiasm was very great.

...A committee has been appointed to advise the stockholders of the Academy of Music of the desire to pass a by-law authorizing a charge of \$1 a night for the occupancy of each seat owned by the shareholders during the time of Colonel Mapleson's lesseeship. This impresario made a statement at a recent meeting of the shareholders that the average cost of Italian opera in this city is \$2,500, without including the salary of the star prima donna or the expenses of the *mise en scene* or dresses, and that the receipts of a full house did not exceed, under existing circumstances, \$2,553 a night. The colonel says that it is owing to the full receipts in other cities that he is enabled at all to give an operatic season in the Academy. The building of new boxes and enlargement of the auditorium is also under consideration. The stockholders of the Academy, therefore, have the future of opera in New York almost wholly in their hands. Let them remember this and act accordingly in a wise and judicious manner.

NOTES AND ACTIONS.

...Mr. Nuse, of Titusville, Pa., agent for the Weber piano, was in town yesterday.

...Mr. Gorham, of Worcester, Mass., agent for Kranich & Bach, was in the city this week.

...T. D. Bolls, of Geneva, N. Y., agent for the Kranich & Bach pianos, was in the city this week.

...John McTammany, organ-maker at Cambridgeport, Mass., has given a bill of sale for \$2,650.

...The Weber Baby Grand is played nightly by Oscar M. Newell at the National Academy of Design.

...Mr. Baldwin, of D. H. Baldwin & Co., Cincinnati, O., agents for Decker Bros., was in town this week.

...E. A. Pratt, of Hartford, Conn., visited the city this week and purchased several pianos of Sohmer & Co.

...H. B. Hunt, of Hunt Bros., Boston, Mass., died very suddenly last week. The Hunt Bros. are agents for Billings & Co., of this city.

...One of Sohmer & Co.'s upright pianos, with rich rose-wood and gilt case, attracted much attention this week at the fair given by the Turn Verein Society.

...George Moir, music dealer at Wilmot, Nova Scotia, has made conveyance of property to the amount of \$1,100, and given a bill of sale of stock, &c., for \$712.

...Steinway & Sons are doing their utmost to make up for the time they have lost by the lock-out, but expect it will be three months before they will get even with their orders.

...Mellor & Hendricks, dealers in pianos, organs, &c., at Pittsburg, Pa., have admitted H. H. Hoene into copartnership with them and the name of the firm becomes Mellor, Hoene & Hendricks.

...Last week Billings & Co.'s case makers struck for 17½ per cent. advance on the 10 per cent. already given since the lock-out. The men, inflated by their success, evidently thought they could compel the firm to comply with any demands they chose to make, no matter how unreasonable they were. Billings & Co., however, could not see it, and so ordered seventy cases from outside parties. As soon as the men found this out they immediately returned to work at the old prices with the exception of three or four who instigated the strike and whom Billings & Co. refused to take back.

...The Cornish Organ Company, of Washington, N. J., is just completing two large pipe top church organs, to ship to Belfast, Ireland. They are made to order, with five octaves, four sets of reeds, ivory keys, solid black walnut cases handsomely trimmed and traced in beautiful French veneer elegantly polished. The design is very handsome and entirely new. The Cornish Organ Company has received a number of orders lately from Europe, which shows that its organ is becoming very popular there. It intends shortly to increase its facilities for manufacturing, as the demand for its instruments is greater than it is able to supply.

The Mechanical Orguinette Company.

THIS enterprising and successful company moved on Tuesday last from its old place of business at No. 11 East Fourteenth street into more spacious and eligible quarters at No. 831 Broadway. The premises consist of the street-floor, 75 feet deep by 20 feet wide, and the basement of the same width and about 90 feet long. In front of the store is a handsome show-window which affords a good view of the full stock of orguinettes arranged in long rows within, and on the plate-glass front of this window the name of the company is inscribed in large letters of black and gold. The entrance to the store is on the right or upper side of the show-window. From the door to the office, which is in the rear of the store and inclosed by a rectangular mahogany railing, is a broad strip of crash. The orguinettes, cabinet and smaller, are arranged in regular order on the left side of this strip of crash, and make an imposing show. Against the right wall, half-way between the front and rear, is a long case of drawers in which the perforated sheets for operating the orguinettes are kept. The office is handsomely carpeted and furnished, and the whole store is exceedingly light, airy and attractive.

The basement, which in sunny weather is also remarkably light, and is furnished with reflecting lights for illumination in cloudy weather, is used as a store-room for surplus stock. Against the walls are long shelves upon which piles of perforated paper are laid at full length.

The orguinette, which has become so great a favorite with the public in a remarkably short time, was invented by Mason J. Mathews, who was born near Carlisle, England, educated for a clock and watch maker, but led by a strong musical taste and inventive abilities to experiment on musical instruments, came to this country in 1870, or thereabouts, and soon obtained employment as inventor and improver of musical instruments with the Mason & Hamlin Organ Company, at Boston, Mass.

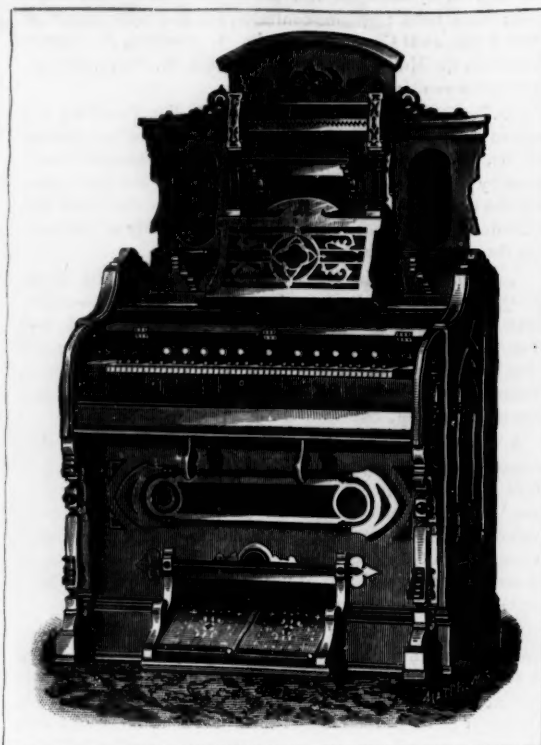
In July, 1878, a company was formed to manufacture and sell the orguinette by the following gentlemen: Moses Harris, president; Edward E. Jones, Secretary, and John Nichol, Treasurer, with Moses Harris, James Morgan, John Nichol, Mason J. Mathews, William Munroe, Charles P. Fischer and Edward Jones as trustees.

The orguinette and cabinet-orguinette are manufactured for this company by the Munroe Organ Reed Company, of Worcester, Mass.

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The attention of the public, as well as of Dealers in Musical Instruments, is called to this most attractive and most salable style. Competition, of late, has been devoted to the production of the best and most beautiful Organ that can be afforded for the very lowest price. Herewith is presented the Finest Organ for the Price now in the Market.

Style 109 is also set up in this case, having nine stops, including Tremulant and Grand Organ, &c. This style has had a popularity never before equaled in America.



The mechanism is as carefully made as in the most costly styles. The beauty of the design shows for itself. Other new styles are in progress, and will soon be announced. Correspondence with Dealers everywhere is respectfully solicited.

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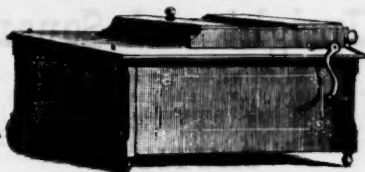
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